

# American Art News

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## FACTS AS TO HANFSTAENGL

Just as the ART NEWS went to press last week, the story reached its office that the art shop of Herr Franz Hanfstaengl at Fifth Ave. and 45 St. "had been closed by the Government. As an investigation proved that the door of the shop was locked in business hours and a card with the laconic word "closed" stuck in a corner of the same, a paragraph was published stating, as said above, that "it was currently reported in art circles that the shop had been closed by the Government."

Inasmuch as the shop was opened for business on Saturday last, or two days later, the truth of this published rumor was questioned. Owing to the fact that as the chief house of Hanfstaengl is in Munich and the branch here therefore came under the head of one controlled by an "alien enemy," the shop was closed for a few days until a permit to continue business here was obtained from Washington.

So the current report published by the ART NEWS was correct. Meanwhile, as Herr Hanfstaengl himself has not been seen in or around the shop of late, the rumor still prevails in art circles that he is interned on Ellis Island.

## SALMAGUNDI CLUB TO OPEN

Although the Salmagundi Club's new house at 47 Fifth Ave. will not be really completed for some weeks to come, and everything is in confusion in the new quarters, the impatience of the members to move from the old house was too great to be longer withstood, and so the annual and delayed "Get Together" dinner will be held in the new house tonight, and as the gallery is more ready than the rest of the house, the opening will be further celebrated by the inauguration of the annual Black and White display.

No outsiders have been invited to the dinner and attendant festivities tonight and even the press, with the public, will be obliged to wait some time yet for their first peep at the new quarters.

## HENRI'S SUMMER AT SANTA FE

Robert Henri returned recently to his studio at 10 Gramercy Park, after a stay in Santa Fe, New Mexico, where he was busily painting all the time. He was present at the opening of the new Santa Fe Museum of Art and Archaeology on Thanksgiving Day, and speaks with enthusiasm of this new building whose architecture is similar to that of the Spanish Mission churches in California, but is in accordance with the traditions of the Pueblo Indians of New Mexico. The artists are making an effort to have all new buildings in New Mexico erected in this style, and to so develop an architecture which will be distinctive and really American.

The Taos Society of Painters held a fine exhibition at the opening of the museum, and among others present at the opening were Miss Curtis, Dr. Hewitt, Mr. Springer, Charles Wakefield Cadman and the Princess Tsianina, of the Creek tribe, who sang Mr. Cadman's Indian songs.

## TOLSTOI'S BOOKS BURNED

According to news from Geneva just received in Russian Revolutionist circles at Zurich, Count Tolstoi's original books and MSS., also his old chateau at Yasnata Poliana, have been completely destroyed by peasant mobs, inspired by Leninist opinions.

Details show that the peasants, after tearing to pieces invaluable MSS., burned them in the stable, and afterward pillaged the house.

## QUISTGAARD PAINTS DEPEW

Mr. Chauncey M. Depew has had his portrait painted by a Danish artist, Johan Waldemar von Rehling Quistgaard, and this was presented to the N. Y. Geological and Biographical Society, in its rooms at 226 W. 59 St., Monday last.

## BRADY ART APPRAISED

The art collections of the late James B. Brady were appraised as follows: The 96 paintings at \$46,115. The most valuable were "The Beaches," by George Inness, \$10,000; "Winter," by Schreyer, \$3,500; "Chrysanthemums," by Knight, \$1,500; a Blakelock, \$1,500; a Bloomer, \$2,000, and a Salon painting by Dieterle, valued at \$3,000.

Ivory carvings, bronzes and other art objects were valued at \$16,241. Russian enamel ware was appraised at \$16,252; curios and bric-a-brac in the music room at \$9,372; rugs, bronzes and jardinières at \$1,704, the total personal property being appraised at \$127,522, which included the furniture.

## PRINCESS PAT'S MEMORIAL

At the outset of the war, Princess Patricia of Connaught sent her Canadian regiment to the front. In one of the early battles at Ypres all but thirteen officers of the regiment were killed. Now Princess Patricia is to erect a memorial for her regiment, either in Montreal or Quebec. Miss Fox, a Philadelphia girl of twenty, whose work has been praised by Rodin, was commissioned to do the work, in white marble, three times life-size. Her conception of it is this: "A man, standing on the great rock back of Ypres, bare-headed, in a tattered uniform. In his face is the motif of the whole. In his eyes, he holds the memory of those hours fought for England, and in his face, too, is, beside the exhaustion and pain and suffering, the vision of what lies beyond the war." Norman Trevor, who is playing in "The Pipes o' Pan," has been chosen for the model.

## BARNARD LINCOLN FOR PUBLIC

Because of the criticism of George Gray Barnard's statue of Abraham Lincoln and the public interest in it, the Union League Club recently adopted a resolution asking that the statue be exhibited in some outdoor place easy of access in this city. The resolution was offered by Mr. Harry Watrous, chairman of the Committee on Art.

## ROCKEFELLER HOME BURNED

A despatch from Cleveland, dated Dec. 17, says that the country home of John D. Rockefeller, at Forest Hill, has been destroyed by fire. The house contained a number of art treasures including the work of noted sculptors. Some of the art objects were successfully removed.

## MORGAN ART FOR MUSEUM

A gift of more than three thousand art works by J. P. Morgan, to the Metropolitan Museum was announced Monday afternoon at the December meeting of the trustees. At this meeting also Mr. Elihu Root was elected first vice-president in place of the late Joseph H. Choate. The collection just acquired forms the largest single group of Morgan gifts to the museum. The importance of the gift lies in the high quality of its contents, as it includes many of the most valuable things the late J. P. Morgan, Sr., collected.

## Clears Up Misconception.

The announcement of the gift by Edward Robinson, the director, read as follows:

"At the December meeting of the trustees of the Metropolitan Museum of Art this afternoon Mr. J. P. Morgan announced his gift to the museum of every work of art he has now on loan there, with the single exception of the bronze figure of Eros from Boscoreale, which was exhibited in the Boscoreale room for several years, and has recently been lent again for the opening of the new galleries of classical art.

"Since the closing of the exhibition of the so-called 'Morgan collection,' there has been a general impression that Mr. Morgan had withdrawn everything lent by his father and himself except the things given by him last year. Those who share that impression will be surprised to learn that the present gift consists of upward of three thousand objects, in addition to the famous Greco collection of ancient glass and pottery, which is mentioned separately because the 4,500 items it contains are mainly fragments, and might be thought to swell the number unduly.

"Great as is the size of this gift, its importance lies much more in the high quality of its contents, for it includes many of the most valuable things that Mr. Morgan, Sr., collected, and that made his collection unique among the distinguished collections of the world. Chief among these are the Byzantine and mediaeval enamels and ivories, including the marvelous Svenigorodskoi and Hoentschel collections, each unrivaled in its field, with others gathered from varied sources, and forming together an assemblage which easily puts our museum ahead of all others in material of this character. These were exhibited in the first two rooms of the Morgan collection, and those who remember that exhibition will learn with pleasure that, with the exception of the tapestries and the Greek and Roman bronzes, practically everything shown in the two rooms is thus permanently secured for the city.

"The paintings included in the gift number thirty, among which are Metsu's 'Visit to the Nursery,' by many considered his masterpiece; Van der Weyden's 'Annunciation,' eight decorative panels by Hubert Robert, Tom Ring's triptych, representing Christ blessing, surrounded by the donor and his family; Rubens's sketch of St. Theresa, Van Eyck's head of Becket, and a charming group by Longhi.

## Memorial to His Father

"In making this gift, the one object of Mr. Morgan is to perpetuate the memory of his father as a collector, an aim with which the trustees of the museum are heartily in sympathy. They therefore voted at Monday's meeting that the section of the building devoted to European decorative arts, which is already largely occupied by Morgan gifts shall hereafter be designated as the Pierpont Morgan wing, and that all the objects included in the present gift which belong appropriately with the material now in it shall be brought together there, Mr. Morgan having agreed that the others shall remain in the departments where they are.

"This will necessitate a considerable rearrangement of the lower floor of the wing, so that it probably will be several months before we shall be in a position to enable the public to appreciate the magnitude of this access to the museum's collections."

## Carries Out Father's Wishes

"The final disposition of the J. P. Morgan collection which has been on display at the Metropolitan Museum, and which has now been given to the museum, settles the question," says the N. Y. "Times," "as to the disposition of the late J. P. Morgan's unrivaled assemblage of paintings, miniatures, bronzes, porcelains, enamels, tapestries, and other works of art, whose value was estimated up to \$50,000,000.

"Mr. Morgan made numerous gifts to public institutions in America and Europe in his lifetime, but kept the bulk of his collections for many years on loan at the Victoria and Albert Museum, South Kensington. (Continued on page 2)



PROPHET BALAAH AND THE ANGEL

Rembrandt

In coming Herman sale

From the Hostchek Coll'n of Prague

## BIRD ARTIST SUES PRINTER

Louis Agassiz Fuertes, a well known painter of bird life, brought a suit in the Supreme Court, Monday, to enjoin the J. B. Lyon Company and others from Publishing his name and examples of his work.

He charges that the J. B. Lyon Company, state printers, of using his plates unlawfully in the newly published "Nature Lover's Library."

## CHASE PORTRAIT FOR MUSEUM

The Metropolitan Museum will receive a Chase picture by Whistler, and Fairview Hospital, Great Barrington, Mass., an endowment of \$25,000 by the will of William Hall Walker, inventor and philanthropist, who died Nov. 29 at his home, 23 W. 54 St.

## STRANSKY PAINTING STOLEN

An oil valued at \$2,000, from the collection of Mr. Josef Stransky of the Philharmonic Society of N. Y., which he was bringing to Cleveland for the museum was stolen when a baggage car of a train was robbed near N. Y., Dec. 18.

## SCULPTURES PROTESTED

The three statuettes by Elie Nadelman, removed from their place in the front line at the current "Allies of Sculpture" exhibition at the Ritz-Carlton, by order of a prominent patroness, and relegated to the corner, have been returned to their original position by the authority of even more prominent persons.

"A disinterested observer," says the N. Y. "Sun," "looking over the three works, came to the conclusion that life to Mr. Nadelman looks mostly white, with occasional blotches of blue, and that in contradistinction to the 'cubists,' to whom existence appears as a series of sharp points, corners, angles, and projections, Mr. Nadelman views it as smooth, rounded, bulbous, or ovoid. The three works are a nude carved in wood, representing a smooth and hairless gentleman with a spot of blue on the top of his head, a singer, and a woman seated."

## BUTLER ART DESTROYED

A despatch from Youngstown, O., says: A million dollars' worth of noted paintings and bric-a-brac were destroyed by fire at the residence of Mr. Joseph G. Butler, Jr.



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WINTER EXHIBITION  
ADMISSION FREE

### MORGAN ART FOR MUSEUM

(Continued from page 1)

ton, London, or housed in his residence in Dover Place, London, and his English country house.

"Early in 1912 he began their removal to New York, it was said, on account of the enormous death duties in England. On several liners the articles, removed from London or from Paris and appraised by a United States Customs official who was sent to Europe especially for their valuation, were brought to New York in the spring and summer of that year. At that time it was reported that Mr. Morgan intended ultimately to give them to the Metropolitan, but on account of the delay in the Board of Estimate's provision of funds for the new southern wing, there was no place for them, and months after their arrival they were for the most part still in their crates.

#### Impatient at Delay

"Mr. Morgan grew impatient at the delay, and there was much rumor that he would give the whole collections to the City of Hartford, his birthplace. But he died in Rome on Mar. 31, 1913, without himself making any disposition of them.

#### Breaks in the Collection

"When it was reported that the Foulc library was to be sold in Paris, it led to the general belief that the younger Morgan would not devote the collections to institutions but would otherwise dispose of them. It was said for Mr. Morgan at the time that the Foulc books had been bought by his father upon somewhat inadequate reports and that he had never regarded them

as part of his collection and would probably have sold them himself had he lived.

"Early in the next year, however, a number of other groups were disposed of. The first was the panels then in the Museum's Fragonard room, sold through the Duveens to Mr. H. C. Frick for a price reported to be \$1,400,000. Then, within a few weeks the famous collection of Chinese porcelains was sold to the Duveens, and in April of the same year a large collection of XVIII century French furniture was disposed of.

"The next break in the collection came in Feb., 1916, when Mr. Morgan gave to the Metropolitan articles valued unofficially at fully \$3,000,000. These, too, came too late to escape the remission of the inheritance tax, and persons familiar with Mr. Morgan's personality have intimated that the very fact of the time limit had something to do with his holding out till it had expired. The principal item in this gift was the Colonna Madonna of Raphael, but the Gothic section of the Hoentischel collection was also given at this time.

"In the following April a large number of Renaissance bronzes were sold to the Duveens, together with some Limoges enamels and a considerable quantity of majolica ware. Immediately afterward forty tapestries were disposed of to P. W. French & Co., including the famous Mazarin tapestry, said to be the most valuable of all the articles of any sort that Mr. Morgan has sold and matched in its field only by some few specimens in the collection of the King of Spain.

"Meanwhile a great gift of ceramics had been made to the Morgan Memorial at Hartford, in January, 1916, but happily more important, but happily the rest of the Morgan collections, except the books and some of the pictures, remained on display at the Metropolitan until the structural changes and rearrangements compelled the management to close them temporarily a few months ago.

"There remain the Morgan library and most of the pictures, which will be retained in the family's possession.

### THE WINTER ACADEMY (Second Notice)

The first and introductory review of the current Winter Academy Display in the Fine Arts Galleries last week, owing to the limitations of space, had perforce to deal with only the prize winning pictures, and those which most stand out from their fellows in the Vanderbilt Gallery.

The sculptures in the Vanderbilt and other galleries are, as usual, a feature of the exhibition and add largely to its attractiveness. Paul Manship dominates the sculptures with an enlarged life size presentment of his ever attractive, graceful and most decorative "Dancer and Gazelles," familiar to all art lovers, and which won the Helen Foster Barnett prize for the best sculpture in the display by an artist under 35, and his strong and truthful "Indian Hunter and Pronghorn Antelope," two separate works, well set up in the Vanderbilt Gallery. As to Sherry E. Fry's unfinished figure, awarded the Elizabeth Watrous prize for a sculpture without restriction, it is difficult to decide as to its real merit, for it is too unfinished to have been a prize winner.

There is a good figure of a youth and a fine bust of Mr. Bahr by Scarpitta, Malvina Hoffman's "Russian Bacchanale," reproduced in the Art News last week, and a stirring fine work, is too reminiscent in motif of "Paul and Virginia." A lovely small figure, "The Future," by Thomas Shields Clarke; Charles Grafly's speaking bust of Paul Bartlett, a delicately modeled small, crouching figure of "Grief" and a graceful attractive small standing figure, a nude, by Marie Apel, and excellent examples of such artists as Piccirilli, Janet Scudder, Edward Sanford, Carl Akeley, Amory Simons, Chester Beach, Isidor Konti, Emil Fuchs, Robert Aitken and C. S. Pietro must be noted. With 56 exhibits the sculptors have a good showing at this Winter Academy.

#### The Center Gallery

The dominating canvas of the Center Gallery is Max Bohm's large sea piece, "Crossing the Bar," which, as I said last week, should have been a prize winner if eligible. In its dramatic story, powerfully and convincingly told in the sweep of the following surge, pushing on the boat with its old fisherman and boy, the fine massed color and the sense of the sea and wind, no stronger work has been shown at the Academy in years. Ernest Lawson's large, broadly conceived and painted landscape, "Westchester Hills," is a good second in strength to Bohm's picture, and Eliot Clark's "Autumn Landscape" is also strong and true; Bruce Crane in "Summer Hills" has for once left his brown autumn hill-sides, and painted an alluring, diaphanous, tonal, light blue landscape which is satisfying and gratifying. The recumbent sleeping lady in blue by Frieseke is well drawn but lacks substance. Cecilia Beaux shows a good likeness and a well painted portrait of the smug-faced Robert W. De Forest—and Kenyon Cox is at his best, in his line, in a classical mural, "Archery." Bolton Jones

is well and typically represented by a large landscape, and Joseph Pearson, Jr., shows his decorative panel "The Twins," which won the Beck gold medal at the last Pa. Academy. (Why show it at the N. Y. Academy, which preters only new works?) From Robert Van Boskerck comes a well painted and truthful portrayal of Gilbert Stuart's birthplace, and from August Franzen his breezy lifelike portrait of "Bob" Evans—not a new work. Rosamond Smith shows a well posed and painted portrait of a boy with a globe, and W. Merritt Post one of his best autumn landscapes. From Sydney Dale Shaw comes an outdoor with figures, rather patterned but effective, and A. T. Van Laer has a soft colored diaphanous autumn landscape.

The veteran F. S. Church is to the fore this year with an old time subject, a graceful girl feeding red nannies. The "Swan," by Benjamin Kelman, is notable for its soft diaphanous color scheme. John Conner's "Fisherman," owned by the Pa. Academy, is too palpably close to Puvis de Chavannes to be forceful. There are charming delicate color and restful composition on Carlton Chapman's "Quiet Haven," and Sophie Brannan's "Cala. Fishing Wharf," is breezy and colorful. The "Padre" of George Bellows is a fine character study, and Edgar Keller shows an exceptionally strong winter landscape in "Dark Runs the Water."

A good city street from Paul Cornoyer, a single figure of a quaintly gowned young woman from Charles Bittinger, Morgan Colt's "Sweet Briar Roses," Gifford Beal's stirring race course scene "On the Grand Circuit," Charles Woodbury's rich colored Caribbean marine, Edward Gay's fine old landscape, Harry Waltman's "Where the Stream Runs Blue," a picture of quality, Walter Nettleton's tonal study in "Greys," Walter Ufer's figure work, two women carrying Mexican decorated jars, an excellent character study, John F. Carlson's beautiful wood interior, "Forest Silence," L. Seyffert's half-length virile presentment of Kreisler, the Austrian violinist, an Arizona desert from Albert Groll and a small mid-ocean, exceedingly rich in quality and with superb wave action, by F. J. Waugh, complete the list of the more notable exhibits in the Centre Gallery.

The more important pictures shown in the South Gallery and Academy Room must be left for notice for another week. J. B. T.

#### Sculptures by Andrew O'Connor

Through and by the favoring patronage of Mrs. Harry Payne Whitney, and for the benefit of Edith Wharton's war charities in France, the American sculptor, Andrew O'Connor, is holding an exhibition of some 18 marbles, 9 bronzes and 21 plasters, including his heroic statue of Lincoln for the Illinois State Capitol at Springfield at the Jacques Seligmann Galleries, 705 Fifth Ave.

The display really introduces almost a new artist to New York art lovers for, although he worked for some years in the atelier of Daniel C. French and produced the beautiful frieze over the portal of St. Bartholomew's church on Madison Ave., has two bust portraits, those of Messrs. Edward Tuck and Commodore John Barry, and the first sketch for his Vanderbilt Memorial doors in the Luxembourg, and has executed a number of important works for Indianapolis, the Corcoran Gallery, Washington, for Worcester, Mass., St. Paul, Minnesota, and other places in the country, his name and ability have not, as yet, been adequately recognized in the Metropolis. The present display will undoubtedly change all this, and well arranged and shown as the examples now are, in well lit galleries, will bring home to New York art lovers that in O'Connor the country has a sculptor of originality, versatility and force. He derives evidently from Meunier and Rodin, but is original to the point of personal impressiveness.

Apart from the current unhappy controversy as to the relative merits of Barnard's and St. Gaudens's statues of Lincoln offered to London, O'Connor's Lincoln, a heroic statue of the "Emancipator" for the Illinois State Capitol at Springfield, would have deservedly excited public attention, for it is a most dignified, impressive and satisfying portrayal of the homely, rugged form and deeply thoughtful face of the martyred President. The sculptor presents him standing looking forward, clad in the conventional long frock coat, his long arms hanging loosely down by his sides. The figure is truthful in modeling and excellent in expression, but its effectiveness lies in its impression of simple dignity and force of character. To most of those who have seen and will see the work must have come, and will come, the thought that the statue would more adequately represent the American idea of Lincoln, than either Barnard's or St. Gaudens's conception.

Only a glance can be given this week at the several works which stand out the most from their fellows in the display. The large and fine figure of "Inspiration," the reproduction of which forms the frontis-

(Continued on page 3)

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#### The Historical Library

of the late

William Holland Samson

A valuable collection of books, pamphlets, etc., relating to Western New York and Lake George. To be sold January 3rd.

Beginning December 26th.

#### A Hundred Chinese Antiques

Collected by Alfred Sauer of Peking. Unique bronzes, Tang and Sung potteries, Sung and Ming porcelains, Early Chinese paintings, etc. To be sold Friday afternoon, January 4th.

#### Mandarin Robes

Gathered by Frederick Moore, formerly a resident of Peking. Garments worn by ladies of the Court and by Mandarin officials, to be shown on living models at the sale, Friday evening, January 4th.

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## EXHIBITIONS NOW ON

(Continued from page 2)

piece of the handsomely illustrated catalog, and in the Walters' collection of Baltimore, is not shown, nor the equally fine memorial monument to Gen. Samuel Thomas at Tarrytown, N. Y., but the splendid bronze figure, a memorial to the soldiers of the Spanish war of 1898, even if it suggests Meunier, the equally fine "Farm Laborer" from St. Paul and the bronze "Worker in Iron," also from St. Paul, all testify to the artist's power of expression. The plaster cast of the dashing bronze of Commodore John Barry in the Luxembourg is inspiring.

The several portrait busts shown are in every case admirable presentments of the subjects, notably those of Edward Tuck, Robert L. Newman and Alphonse Monod, while the smaller portrait heads and busts, some of women, evidence the sculptor's refinement and grace. Through all the man's work runs the sense of his mastery of subject, feeling for expression and unusual virility of execution.

Mrs. Whitney did well to arrange this introductory display of the work of a man still young, of whom the country will some day, and soon, be proud indeed.

## The War Poster Show

(By the Second Viewer)

American war poster designers should take courage from the first of the three exhibitions organized by the AMERICAN ART NEWS, and held under the auspices of that journal and the Arden Studios at the Arden Gallery, for the first week's show was evidence that American designers have more than kept pace with the English in producing pictorial persuasions in that most important branch of war propaganda—recruiting. With the possible exceptions of Brangwyn and Raven-Hill, the English and British colonial postermen seem still to consider that the mere substitution of lettering that means "war," for the commoner terms that advertise "tea," "togs" or "tobacco," will turn an ordinary commercial plea into an exhortation to men to step forward to do battle. Crude as many of the American placards are, they have in many cases a vigor of expression, which, if not satisfying to the highest demands of art, do strike a note of enthusiasm. The American war posters are born of hope and confidence, rather over-sanguine at times, maybe, and inclined to lift the temper, if not the spirit. At least they are not born of desperation. The strident colors of Old Glory will never permit of that, and, of course, Old Glory is the great motive in many of these designs.

It is interesting to notice that one of the most artistic, as well as one of the most effective and therefore efficient designs, is that stunning figure with a sabre exhorting certain hyphenates (Polish-Americans), executed by Benda. This fine young officer, with an air recalling that of the youthful Napoleon, is scarcely more admirably pictured than is the mounted knight of Benda's second poster, a knight reminiscent of Abbe's hero of his "Holy Grail" poster. J. M. Flagg's "Uncle Sam," with pointing finger, is perhaps the most widely used and most noticed of all American posters. This offers sharp contrast in its snappy and rather superficial attraction to the cold classicism of Kenyon Cox's "Liberty." Christy's pretty

girls trying to entice one into the Navy are the same pretty girls who have been winking peacefully at one from magazine covers. Albert Sterner's large poster is a little heavy in treatment, as if patterned after Brangwyn, while that other dark one by a new man from the South named Britton, is one of the most effective examples of the decorative use of the eagle, this time in connection with shield and little figures of sailors.

Brangwyn's large naval poster is disappointing. It lacks "the blow" which a poster should have, a weakness accounted for by the fact that the artist has momentarily denied himself the use of black in the profusion of which he usually finds his power. Raven-Hill's "Punch" poster is a welcome light touch, a clever thing in which a little humor relieves the serious purport. The first week's exhibit made up of only a part of the deluge of posters with which the committee had to deal, seems to indicate that up to the present mainly "commercial" artists and illustrators have "done their bit" in this phase of war service. Is there any good reason why the better equipped artists, the figure-painters, should not try their hand?

## Third Display of War Posters

Some effective foreign posters shown in the third and last week's exhibition of War Posters at the Arden Gallery, closing tonight, include a number of works executed in crayons, and these, strangely, prove stronger and more arresting than many of the placards which seek boldness by the use of crudely opposed masses of sharply contrasted flat tones. The design, by Abel Faivre, in which a French coin, bearing the figure of an aggressive cock, surmounts

predominating note. Lillian Cotton's portraits are interesting; Anna B. Irving shows some good landscapes, and her "Summer Sky" and "A Bit of Gloucester Bay" have atmosphere and quality. Rosalie Manning's "Laborers" is realistic and strong, both in design and execution. Good portraits are shown by Anne Bernstein and Amy Londoner. Kathleen Houlihan's exhibits include a fine sky effect in "Sunset on Mirror Lake" and "Drifting Clouds," and with her three portraits are all commendable. G. L. Berg and Bernard Gussow are represented by characteristic examples. The four landscapes by Edith Reynolds have charming color and atmosphere. Frances Louise Tompkins shows eleven good examples of her portrait and character work.

## Ancient Chinese Works of Art

An unusual collection of celadons (Sung and Ming) is on view at the Edward Getz Gallery, 14 E. 45 St., to Dec. 31. These celadons are remarkable examples of ancient Chinese art, exquisite in form and color, a rare treat for the connoisseur. Other notable objects are also on exhibition, among which may be mentioned a pair of wonderful Wung Chung vases.

## Exhibition of Textile Designs

Modern designs, inspired by primitive American arts, are shown on Indian blankets, Peruvian textiles and Mexican pottery, in the West Assembly Room of the American Museum of Natural History, 77 St. and Central Park West, where the exhibition will be on view to Dec. 31. The designs are solely the work of art students and pupils of the public schools. The in-



CROSSING THE BAR  
Max Bohm

At Winter Academy

the crouching figure of a German soldier, is one of the notable examples of the carrying power of the fully modeled crayon rendition. The Italian "Fatevi Soci Della Croce Rossa," by Du Dovitch, is another example of the power of the graded mass to carry beyond the flat mass. In this display, Frank Brangwyn's black designs are notable, but the forced and affected grotesqueness of them rather pall. Of the Americans, John Sheridan, in his small but cleverly executed and tastefully colored food-saving posters, is distinguished, and E. H. Blashfield, in his heads of Great Britain and France, is happy in his pseudo classical treatment.

Most striking and naive in execution, is the large French poster by Buthaud, showing a French soldier and U. S. sailor clasping hands in a design incorporating flags and the significant dates 1776-1917—one of the few posters of the exhibit which show marked "modernist" tendency.

James Britton.

## Americans at MacDowell Club

A group of ten American painters are showing their work at the MacDowell Club, 108 W. 55 St., to Dec. 30. Portraits, landscapes, genres, still-lives are comprised in the present display which has many agreeable features. There is considerable variety, not only in subject, but especially in treatment of the different themes, while a certain "modernism" in technique and color is the

fluence of ancient Peru is especially marked, and in one instance a shawl-like garment, brought from a tomb in Peru, furnished the inspiration for a striking pattern made by a Chinese art student resident here. Much of the work shown is by children from 12 to 14 years old, and promises well for their future.

## Sculptors Now in Service to Exhibit

An exhibition will open Jan. 7 at the Gorham Gallery, Fifth Ave. and 36 St., to continue for three weeks, of the work of "sculptors who are following the flag," some of them the most promising artists in the country. The special purpose of the exhibition is to give a complete showing of the work and possibilities of these men at the time they left the studio for the camp. Many of the pieces will demonstrate the patriotic spirit that filled the young sculptors when they "joined the colors."

Among these artists are Capt. Robert Aitken, now at Camp Upton; Thrasher, a Prix de Rome man; Ramon, a pupil of Mrs. Harry Payne Whitney, and Potter (the son of E. C. Potter of Greenwich, a noted sculptor of equestrian subjects), who is a pupil of Daniel Chester French.

At his studio, 7 W. 42 St., Warren Davis has recently completed a portrait of a child. Since the completion of his large decoration for a private New York residence, he has painted a number of decorative landscapes and is now at work upon a magazine cover.

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¶ Particular attention is being given to the patining of statuettes.

¶ The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

## THE GORHAM CO.

FIFTH AVENUE and 36th STREET  
NEW YORK

## Gallatin Art at Bourgeois Galleries

An exhibition of modern drawings, paintings, lithographs and etchings, selected from Mr. A. E. Gallatin's collection, will be held at the Bourgeois Galleries, 668 Fifth Ave., throughout January.

A feature of the exhibition will be a group of paintings and drawings by contemporary American artists, many of which show them in a new light. William J. Glackens, Childe Hassam, Max Kuehne, Hayley Lever, Ernest Haskell, Howard G. Cushing, Eduard J. Steichen, Guy Pene du Bois, John Sloan, Everett Shinn, Boardman Robinson, George Luks, Robert Henri, Middleton Manigault, William Zorach, J. Alden Weir, Walter Gay, John Marin, Maxfield Parrish, Sargent, George Bellows and Malvina Hoffman are the names on the catalog. Whistler's art will be shown in a group of pastels, drawings, etchings and lithographs, with portraits of Whistler by Boldini, Walter Crane, William Nicholson, "Max" and Thomas R. Way.

Two of Rodin's drypoints will be shown, one of his watercolors, and a lithographic portrait of him by William Rothenstein. Steinlen, Forain, Renoir, Daumier, Ibels, Manet, Degas and Raffaelli will also be represented.

Drawings by Aubrey Beardsley, Charles Conder, Charles H. Shannon, Muirhead Bone and Bakst will attract attention; likewise woodcuts by Gordon Craig. A catalog, beautifully printed, will be sold for 25 cents, and an illustrated catalog at 50 cents, containing two hitherto unpublished drawings by Whistler. The net proceeds from the sale of these catalogs will be given to the American War Relief.

## Enamels, China and Silver at Vernay's

Collections of more than ordinary interest are on view at the Vernay Galleries, 12 E. 45 St., and include an important one of Battersea enamel; another of rare English china, and a special collection of old prints, remarkable not only for their rareness, but their decorative value. There is also a fine collection of furniture and a rare collection of silver. The enamels include 127 pieces, almost entirely examples of the rarest and best type of Battersea enamel, first produced in 1750, under the direction of Sir Theodore Jansen, many of the pieces rivaling the enamels of the Sevres works.

## Cabinet Paintings at Babcock Gallery

A number of prominent contemporary American artists are represented in the annual exhibition of cabinet paintings now on at the Babcock Galleries, to Jan. 5. Such well-known names in the catalog as John Ward Dunsmore, John F. Carlson, W. Merritt Post, William R. Leigh, E. Irving Couse, Charles Warren Eaton, Paul Cornoyer, George M. Bruestle, Charles P. Gruppe, and Charles Vezin, vouch for the excellence of the work shown.

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## AMERICAN ART NEWS.

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## APPRAISALS—"EXPERTISING"

Owing to the changed and peculiar  
conditions brought about by the en-  
trance of the United States into the  
world war, there has arisen a desire on  
the part of many Americans of late who  
have gained in fortune and have a taste  
for or love of art, and of others who  
wisely consider superior art works as  
good investments—to acquire the same  
—and at the same time there has come  
to many others, through increased cost  
of living and failing fortunes, the desire  
or necessity of disposing of their art  
possessions.

It is the province of the "American  
Art News" to bring these would-be  
buyers and sellers together, and to aid  
both through counsel as to the value of  
art works of all kinds, opinion as to  
their authenticity, and advice as to the  
best markets for such work. As the  
"Art News" is a close follower of both  
art and literary auctions and private  
sales, it has unusual facilities for the  
estimating of values and markets, and  
as it is in close and friendly touch with  
the best and most reliable dealers, and  
also with collectors, it can often place  
works for owners quickly and with  
judgment.

The "Art News" is not a dealer in  
art or literary property but deals with  
the dealer and to the advantage of both  
owner and dealer. Our Bureau of "Ex-  
pertising and Appraisal" has conducted  
some most important appraisals. We  
are frequently called upon to pass  
upon the value of art works for col-  
lectors and estates, for the purpose of  
insurance, sale, or, more especially,  
to determine whether prior appraisals  
made to fix the amount due under the  
inheritance or death taxes are just and  
correct ones—and often find that  
such former appraisals have been made  
by persons not qualified by experience  
or knowledge of art quality or market  
values, with resultant deception and  
often overpayments of taxes, etc. We  
suggest to all collectors and executors,  
therefore, the advisability of consulting  
our Bureau of Appraisal either in the  
first place or for revision of other ap-  
praisals. This Bureau is conducted by  
persons in every way qualified by ex-  
perience and study of art works for  
many years, and especially of market  
values, both here and abroad; our ap-  
praisals are made without regard to  
anything but quality and values, and  
our charges are moderate—as our chief  
desire is to save our patrons and the  
public from ignorant, needless and  
costly appraisal expenditure.

## TO SHOW BARNARD'S LINCOLN

The Union League Club has adopted  
a resolution calling for the exhibition,  
in some place of easy access in the city,  
of Barnard's much discussed statue  
of Lincoln, so that the public may get  
an idea of the work.

This is a good move and, it is to be  
hoped, will be acted upon, but mean-  
while the days go by and Howard Rus-  
sell Butler's pertinent inquiry as to  
who gave the American Peace Cen-  
tenary Committee the authority to sub-  
stitute the Barnard Lincoln for that  
of Saint-Gaudens, previously offered  
to London by the said committee and  
accepted by the authorities in that city,  
remains unanswered.

## EXHIBITIONS NOW ON

(Continued from page 3)

## Sculpture at the Ritz

Whatever one may think of George Grey  
Barnard's "Lincoln," it would indeed be fu-  
tile to deny that this sculptor is an ex-  
tremely able man in such expressions as the  
figure "Woman" shown at the War Relief  
sculpture exhibition at the Ritz-Carlton. As  
critics have already noted, this display  
brings forth little that is new, but consists  
mainly, and one might say, appropriately,  
of several old "battle-horses," with which  
are harnessed many insignificant and too  
often exhibited pieces. It is good to see  
French's "Lafayette" memorial relief, also  
his "Lincoln" (a figure in general concep-  
tion quite like that of Saint Gaudens'). It  
is also good to see again the "Julia Mar-  
lowe" of Herbert Adams, the busts by Jo  
Davidson and certain (but not all) of Man-  
ship's things. It is interesting to find some  
pieces by Bourdelle, but if Bourdelle, why  
not for contrast, that other brilliant Euro-  
pean, Aristide Maillol? Nadelman, Pola-  
sek and Jane Poupelet, adopted Americans,  
vie with such thoroughbreds as J. Gregory,  
Evelyn Longman and Cecil Howard. The  
late Miss Mears, Anna Hyatt and Mrs.  
Whitney, together with Paul Troubetzkoy,  
furnish forth figures oft-exhibited. Mario  
Korbel's suave line is again in evidence,  
while the precocious Gerome Brush, the  
spirited Miss Eberle and the enthusiastic  
Ch. C. Rumsey contribute representatively.

## Fine Sisleys At Durand Ruel's

Two unusually beautiful landscapes by  
Alfred Sisley and an uncommonly effective  
pastel, "Woodsawyer," by Pissarro, are in-  
cluded in the selected group of works by  
French impressionists at Durand Ruel's.  
In the same group the pioneer, Jongkind,  
in two small canvases, gives rich measure  
of his extraordinary coloristic gifts. Our  
own Ryder might have studied the Jong-  
kind moonlight with profit, but we have had  
as yet no master who could with distinction  
have emulated the tone of the little Jong-  
kind marine. The Sisleys seem like the  
torch, which pointed Alden Weir on his im-  
pressionistic way. The follower has pro-  
gressed, but the torch seems still above  
and in advance.

## The Painter-Gravers

Modesty distinguishes the show of the  
Painter-Gravers at the Milch Gallery—  
modesty as respects the size, as well as the  
quality of the exhibition. No sensational  
note disturbs the tranquil flow of etched  
black line, of drawn red line, or of line cut,  
not in wood, but in linoleum. Harry  
Townsend's cuts in this substance have a  
semblance of the wood-cut when printed,  
but have also the betrayal of a fatal fluency  
which wood prohibits. Of the etchers, Eu-  
gene Higgins shows his power again, even  
in plates as diminutive as that remarkable  
one in which a poor woman sits in a door-  
way and leans against a column, wrapped in  
an etched shadow, the texture of which  
Rembrandt himself would not disdain.  
Anne Goldthwaite contributes notably, and  
Mahouri Young supports his etchings dedi-  
cated to the laboring man with a few draw-  
ings in red chalk of female nudes, one of  
which, purchased by Mr. Sterner, is worthy  
of highest praise. The same artist's litho-  
graphs are always effective, his "Finale"  
most notably so on this occasion.

The strained humor of the Bellows' litho-  
graphs is not found in the single Bellows'  
drawing, a war-piece of telling effectiveness.  
Hassam's etchings, and Roth's, and the  
ducks of Frank Benson, all celebrated  
prints, are here in all their glory, while the  
single wood-cut of Ruzicka, two fine-toned  
etchings of still-life by Alden Weir, a set  
of John Sloan's significant plates, Miel-  
ziner's head of General Pershing, and work  
by Myers, Mielatz, Hascall, Louis Mora,  
and Nordfeldt, make up the small display.

James Britton.

## CHICAGO

What, in my humble opinion, is the best  
and most instructive exhibition that Chi-  
cago has seen in years is now on at the Arts  
Club. Thirteen of the finest examples of  
French impressionists from the collection  
of Mrs. Potter Palmer were selected by  
Miss Alice Roullier for this exhibition,  
which contains also, from the same collec-  
tion, three Besnards, a Raffaelli, a Zorn and  
a Puviss de Chavannes.

M. Durand-Ruel having been Mrs. Potter  
Palmer's adviser when she began buying  
these pictures some thirty years ago, the  
canvases represent really the best of the  
several masters. Renoir's "On the Thames,"  
for instance, is the kind of work which  
has given the painter the reputation which  
seems often but little justified to people  
who know him only from the innumerable  
unattractive girls' heads which one sees in  
most museums and private collections. The  
picture shows two men and a woman sit-  
ting in a veranda overlooking the Thames.  
The illusion of sunlit out-of-door atmos-  
phere is perfect, and the painting has won-  
derful quality, especially in the treatment  
of the woman's black gown, one of Renoir's  
strong points. The other Renoir is one  
of his rare marines.

The three Monets represent three phases  
of the artist's development: Realism in the  
superb still-life painting, "Pheasants," early  
impressionism of his particular variety in  
"On the River," and post-impressionism of  
the Renoir variety in "Children in the  
Field." Raffaelli's portrait of his daughter  
in crayon is most attractive, and very badly  
framed, as are nearly all of these pictures.  
Pissarro's "Street in Paris" is a gem, as is  
Sisley's "Village Street."

The most impressive canvas in the room  
is Puviss de Chavannes' "Le Bois Sacré," a  
monumental composition in a more strictly  
classical style than the master's later work,  
representing Greek priestesses in a sacred  
grove. Neither the subject nor the general  
conception and style prevented the artist  
from introducing two figures floating  
through the air, which are very evidently  
borrowed from the Italian primitives. In  
tonal quality the picture is worthy of the  
man who put mural decorating back into  
its architectonic sphere out of which the  
Renaissance painters had taken it.

In the smaller gallery of the club are  
hung 14 new pictures by William Penhal-  
low Henderson. It is most interesting to  
see how this disciple of Whistler interprets  
the life and the people of New Mexico, in  
comparison with the rest of the Chicago  
and the Eastern Indian painters.

The essentially poetical quality of his  
work remains, whether his subjects are  
Santa Fe Indians or women of our very  
best set. There is the same pensive, dreamy  
atmosphere about these old Mexican  
churches and piazzas, the same spiritual ex-  
pression in the faces of those Indian and  
Mexican men and women.

People who have not followed Hender-  
son's work in his yearly exhibition may  
here compare his former and present work  
in one and the same room, as several of  
his earlier canvases have been hung among  
the new pictures.

Of all the many Indian painters whose  
work I have seen so far, I think Hender-  
son is the one who interprets their country  
and their life more as a poet would, than  
any of the others from Henri down to  
Couse. The first named heads the list of  
painters who see in the Indian and his pic-  
turesque costumes an excellent vehicle for  
indulging in an orgy of colors with their  
subject matter as an excuse for the legiti-  
macy of their coloristic tours-de-force. The  
latter brings up the rear of the corps of  
painters who use their greater or lesser tal-  
ent as if they were commissioned to make  
illustrations for an ethnological and socio-  
logical history of the North American abo-  
rigines.

Victor Higgins alone tries, and not un-  
frequently succeeds, to express in the man-  
ner of his treatment something of the spir-  
itual significance of the life and the peo-  
ple of our Southwest. In this respect he is  
different from Henderson, because the spir-  
itual significance in the latter's pictures is  
peculiar to the painter and not to the scene  
portrayed.

In the corridors of the club hangs a col-  
lection of small canvases by Warren Davis,  
with all occasional shortcomings of de-  
sign, charming in movement and line, but  
hardly worthy of more than the passing  
reward of a reproduction on the cover of a  
fashionable magazine.

The "Friends of American Art" have pur-  
chased out of the current Art Institute ex-  
hibition for the permanent collection of the  
Institute the following three paintings: Charles  
Hawthorne's "Portrait of Albin Pol-  
lasek," Guy Wiggins's "Lightly Falling  
Snow," and Howard Giles's "MacMahan's  
Me."

The Red Cross poster exhibition at the  
Institute, while an improvement on the var-  
ious poster exhibits we have had, shows  
that poster art is still in its infancy here,  
as it is indeed in the whole country. The  
rare exceptions, and there are exceptions  
in this city, too, only proves the rule.

Edward Watts-Russell.

## OBITUARY

## Zenas Crane

The death is announced of Zenas Crane,  
at Dalton, Mass. Mr. Crane gave to Berk-  
shire County, the Berkshire Museum of  
Natural History and Art, a building and  
equipment of more than \$1,000,000. He was  
also one of the chief contributors to the  
last polar expedition of Admiral Peary.

## Rulof Van Brunt

Rulof Van Brunt, ninety-three years old,  
one of the oldest members of the Society  
of Old Brooklynites and for many years an  
architect and builder of Brooklyn, died Dec.  
16 from old age at his home, No. 166 Her-  
kimer St., Brooklyn.

Mr. Van Brunt had been a member of the  
New York Avenue M. E. Church for more  
than twenty-five years. He was born in  
the old Van Brunt homestead on Kings  
Highway on Aug. 24, 1824.

## Frederick Larkin

Lieut. Frederick Larkin of the British  
army is dead at the front in Palestine  
where he was serving under Gen. Allenby.  
Mr. Larkin, who as one of the first to join  
up as a private in August of 1914, served  
for some time in the trenches in Flanders,  
until, in consequence of the serious illness  
of his father, the founder of the Bond St.  
business, he received his discharge from the  
army in order to "carry on" at home. It  
was shortly after his return that his father  
died and the business then passed entirely  
into the hands of the son. The latter was  
not, however, content to remain a civilian  
at a time like the present and after a period  
of training in a cadet battalion, received  
his commission. He was drafted out to  
Salonika in the summer of this year, whence  
he was sent to Gaza, where he met his  
death. He was greatly esteemed among his  
confères and his openness and simplicity  
of manner brought him many friends wher-  
ever he went.

## CORRESPONDENCE

## The Barnard Lincoln

Editor, AMERICAN ART NEWS.

Dear Sir:

I have been quoted as preferring the St.  
Gaudens' Lincoln to the much-fought-over  
Barnard statue. I do not like either, though  
I am an admirer of most of St. Gaudens'  
work. His Lincoln is to me unconvincing.  
Barnard's is convincing, but convincing  
only of one note in that great life—pathos.

I object to it especially as its purpose is  
to carry across the sea a picture of one of  
the two greatest Americans. As such it is  
inadequate and misleading and one which  
must bring on our country and on our great  
martyr contempt and ridicule. Leaving art  
principles aside, the object of the gift is to  
arouse a broad love, admiration and demo-  
cratic aspirations, and in this it fails. The  
late General Wilson stood within ten feet of  
Lincoln during the Gettysburg speech. I  
heard the general give an imitation of it, re-  
peating the immortal words with matchless  
mimicry. It was as though someone had  
risen from the grave to carry back a mes-  
sage from the great beyond. A work of  
art like this with such a purpose should in a  
measure produce a like effect.

Charles Vezin.

N. Y., Dec. 19, 1917.

## "Louis" Questions Eakins' Eulogy

Editor, AMERICAN ART NEWS:

Dear Sir:

In regard to your critical faculties ex-  
hibited in the Dec. 8 issue of your  
weekly, I would like to know why you are  
justified to decorate the late Mr. Eakins  
with the badge you gave him? Your dictum  
is not final. There are others more justly  
competent to appraise works of art. If he  
is the greatest artist of our country, then  
West and many others are gods of the pal-  
ette and brushes, and I am the marvel of  
American artists. Greatness implies versa-  
tility and originality.

Sincerely yours,

Louis M. Eilshemius.

P. S.—I have nothing to say against the  
artist's work; but I remonstrate with the  
critic placing him on a pedestal not his.

N. Y. City, Dec. 19.

## Red Cross Gets Portrait Price

The statement having been widely pub-  
lished that John S. Sargent received the  
large amount of \$50,000 from Mr. John D.  
Rockefeller for the one or two portraits he  
recently painted of the latter, it is timely to  
republish the following letter written by the  
late Carroll Beckwith and which appeared  
in ART NEWS of Oct. 13 last:

Editor, AMERICAN ART NEWS:

Dear Sir: Sargent painted the portrait of Mr.  
Rockefeller at Ormond, Fla., for very much less  
than \$50,000, as you stated, and gave the entire  
sum which he received for it to the British Red  
Cross. As he said to me in speaking of it: "I cannot  
do much, and England has been very kind to me  
in the years that I have lived there."

N. Y., Oct. 11, 1917.

Carroll Beckwith.



## LONDON LETTER

London, Dec. 12, 1917.

Autograph Letters and Historical MSS. by and relating to the Duke of Wellington and the Marquis Wellesley, will be sold at auction at Christie's, Feb. 19 next. American collectors, it is expected, will be well represented at this sale, for the documents are especially interesting in connection with political events of the time in America. They also throw much light on England's relations with India and Ireland, and many bear likewise upon the Peninsular war, the Napoleonic campaign in Egypt and Napoleon's projected invasion of India.

Choice bits of old Staffordshire pottery fetch exceptionally high prices just now, and an example of this was recently given at Christie's when Mr. Frank Partridge gave as much as 325 gns. for a small Whieldon figure in greens and browns, depicting a country squire on horseback. Whieldon, with his innate comprehension of village life and manners, has been well named "the Teniers of English pottery," and his figures, full of character and individuality, are in every way worthy of the esteem in which connoisseurs are beginning to hold them.

## Matthew Maris

The Memorial exhibition of Matthew Maris's works at the French Gallery is a fitting tribute to a great artist. Private owners have been generous in loaning their examples of the poet-idealists work and to these are added the canvases which still remained in his studio at his death. "The Four Mills" is here, together with "The Girl With the Goats," "The Outskirts of a Town" and a number of pictures of his earliest period which show him not yet master of himself, yet betraying a certain ability such as one might have expected to lead to paths less interesting than that which he eventually chose. In this comprehensive collection, one realizes the mystic strain particularly clearly; there is even something supernatural in the light with which he envelops his compositions. His children are of a fairy world, his landscapes are dream landscapes, his very trees are human in their expressiveness. In these days of storm and stress the exhibition is particularly welcome for its power of transporting us to a world other than that of the strife at present dominating us.

## Rodin Memorial Service

Though we did not honor Rodin in his lifetime by according his "Burghers of Calais" a site in any way worthy of the masterpiece, we did tribute to him on his death by holding a memorial service at St. Margaret's, Westminster, at which Sir Cecil Smith, director of the Victoria and Albert Museum, represented British art, and Sir Lionel Earle the Office of Works. A wreath of bay leaves was placed on the group referred to, which has now its abiding place in the Victoria Tower Gardens, where the surrounding buildings entirely overpower it.

## Augustus John's Works Displayed

The Gallery of the Alpine Club is being devoted to an exhibition of the work of Augustus John, a show which is extremely unequal but none the less of great interest. The influence of various schools of old masters is to be traced in different phases of his work, the artist's curious facility of expression accommodating itself in the most surprising way to formulae of different types. The more modern school also is not without its effect upon his style and he would occasionally seem to deliberately assume the mantle of certain of his contemporaries as if to demonstrate that he is perfectly capable of painting in their style and just a little better. All this kind of virtuosity is entertaining enough, but it does not help the artist to reveal his own best powers, hence the decided inequality of result. A large canvas, entitled "The Tinkers," containing a number of rather disconnected figures set in mountain scenery, has been purchased for a public gallery in Japan, but will hardly convey to the Oriental student any very representative idea of British painting in the present year of grace. The portraits are obviously seen with a vision which is Augustus John's alone, but however one may disagree with the point of view adopted in these and in others, one cannot but admit the extraordinary power which lies at the back of all that he attempts and the beauty which animates his conceptions even though they may not always achieve a full measure of success.

L. G.-S.

## "Modernist" Black and Whites

A display of drawings, etchings, lithographs and woodcuts is on at the Modern Gallery, 500 Fifth Ave., to Jan. 6. The collection includes 38 numbers and among the 22 artists whose work is shown are many leaders of the "modernist" school. An etching and two lithographs by Matisse command attention, while Derain's woodcut and three etchings, Lautrec's three lithographs, Daumier's drawing and lithograph, Guv's drawing, Laurencin's two drawings and Picasso's drawing and two etchings, are all typical of these artists. Cezanne's one lithograph is an interesting example of his work.

## PHILADELPHIA.

Works in oil by artist members of the Sketch Club are on view for two weeks in the gallery of the club in South Camac St. Notably good among these are landscapes by John J. Dull, Fred Wagner, Oliver B. Judson, Morris Pancoast, a very well drawn nude by Leopold G. Seyffert, portraits of Charles M. Burns and Charles H. Stephens, life members of the club, by Fred Wagner, some strong coast scenes by F. Yarnall Abbott, and a capital figure subject, by Joseph Sacks, a new member.

A special exhibition of oils, by Charles P. Gruppe, will be open in the Art Club Gallery today. At last accounts, the Kinsley-Gruppe case had not been settled, pending an appeal by Mr. Kinsley from the finding of the last jury based upon the charge made by the presiding judge. The suit involved the authenticity of a painting attributed to A. Mauve.

A group of local artists are exhibiting at the Art Alliance, including Albert Rosenthal, Fred Wagner and Carrol S. Tyson, Jr.

The Davenport, of New Hope, Pa., gave an interesting talk on "Weaving as a Home Craft" at the Alliance on Tuesday of this week.

Eugene Castello.

## PROVIDENCE

Col. H. Anthony Dyer held his annual exhibition of watercolors at the Tilden and Thurber Gallery to Dec. 16. Technically this was the strongest showing yet made by the artist and the walls presented a variety of well chosen subjects, "Golden Rose-Barbison," was a large panel, a close study of a French cottage doorway, overhung with the climbing rose which gives the picture its name. The picture was lovely in color and sentiment and deftly composed. "Study in Blue and Green" was a landscape of real charm, in which the blue and green tones are skilfully placed in juxtaposition, giving an unusual but commendable color scheme. "The Silent Pool," "The Long, Long Road," and "Morning on the Lake, Italy," were other good examples.

At the Providence Art Club Gallery the annual thumbbox show is on until the last of the month.

Over 200 pictures are shown, including strong and clever bits by leading artists and many trivial sketches by students and amateurs. Wm. E. Bingham has a crisp group of watercolor drawings of distinction. His "Yellow Fog" is a novel but pleasing little exercise. Sidney R. Burleigh is represented by a group of low-toned landscapes in watercolor of a quiet retrospective beauty. "Monadnock, Morning," is his best offering and is possibly the best single picture in the entire exhibition. Eliza D. Gardiner sends nine pastels, watercolors, and process prints which together form the most original group shown. "In the Hay Cart" is a pastel in particularly pleasing color. George A. Hays shows six oils—all landscapes with cattle or figures. Oils by Mabel M. Woodward and several landscapes by Stacy Tolman are all good.

"Raspberries," by E. L. Swan is a tempting still-life, as is also "Peaches," by Clara Maxfield Arnold and "Tangerines," by Maude R. Fenner. Angela O'Leary, as usual, is represented by a number of vigorous watercolors and the work of Frank C. Mathewson and Henry Hunt Clark is worthy of a word of praise.

August Satre contributes "post-impressionist" pictures of much merit. During the first three days of the display seven sales were made.

W. Alden Brown.

## NEW BEDFORD (MASS.)

Harry Neyland is holding an exhibition of some 177 canvases at the Swain Galleries, which is attracting goodly throngs of visitors and has proven a decided success—a number of sales having been made and much appreciation of the artistic merit of the pictures having been expressed in the local press and by the visitors. The artist has found his subjects in and around Polperro on the Cornish coast of England, on the Thames, and the Seine, in and around London and Paris, in and around New Bedford, in Quebec province, Canada, on the Hudson and on the islands of Buzzard's Bay and Vineyard Sound, notably, Cuttyhunk. His versatility is well proven by this wide range of motifs.

Mr. Neyland conceived a new idea for the opening of an art exhibition—namely: the introduction of music at the close of the private view—to show the relation between music and painting, the artist's wife, Mrs. Jeannette Vermorel Neyland, giving a short recital at the close of the private view. One of the numbers which she played was "En Bateau," by Claude Debussy. Back of the violinist during her entire performance hung a large painting of a boat, in which Mr. Neyland tried to show in painting that mystical, shadowy feeling which Debussy gives so successfully to his music. And the mere fact that this scheme—unknown to anyone but the artist—was noticed by many in the audience, and especially by the press, was a gratification.

## ART AND BOOK SALES

## Stefano Bardini Sale

The most important collection of Italian antiquities ever offered at public sale in America will be that of the property of Signor Stefano Bardini, of Florence, Italy, to be sold by the American Art Association the latter part of January or early February next, depending on the prompt arrival of the steamers on which the collection was shipped.

Signor Bardini, who is now over eighty, is not only the most prominent and best known "expert" and antiquarian in Italy, but probably in all Europe, and it is said that during the last fifty years no transaction regarding the transfer of important art works has taken place in Italy in which he has not been concerned, directly as a principal, or indirectly as an "expert."

The collection he has sent here is entirely representative of Signor Bardini's position as a connoisseur and antiquarian, for a large majority of the articles included therein are of distinction.

## Sale of Hermann Pictures

Seventy paintings, most of them primitives or old masters, are to be sold in January by the American Art Association. They were collected by the late Ferdinand Hermann, banker, and are part of the estate left by his widow at her death.

Rembrandt is represented in the collection by "The Prophet Balaam and the Angel," signed with his early monogram, "RH," and dated 1636. This work was in the Galerie Gustave, Ritter Hoschek von Mulheim, Prague, and is reproduced in this issue. There are examples of Jan Steen, Teniers, the younger, Jan Van Der Meer, Jacob Van Ruysdael, Hans Muelich, Cornelius Janssen and Lucas Cranach, the elder.

Among the early English and modern paintings are "The Pond" and "An English Village," by John Constable, R. A.; "The Porlington Oak," by "Old" Crome; "A Country Road," by Barker of Bath; "Portrait of a Lady," by John Russell; "On the Coast, Isle of Wight," by George Morland; "The Road to the Farm," by Jules Dupré; "The Escape," by Fromentin; a landscape by Harpignies; "A Country Road," by Josef Israels; "Portrait of a Boy," by Lenbach; "View of a Harbor," by Boudin; "Church of Santa Maria della Salute, Venice," by Ziem; "A Cavalier," by Roybet; "A Side Canal, Venice," by Rico; "Two Women at a Spring," by L'Hermitte; "Sunset in an Apple Orchard," by George Inness, and "Twilight," by Louis Loeb.

## Coming Sales at Anderson's

During Christmas, the Anderson Galleries will have on exhibition several collections of books, autographs and Chinese rugs, robes and art objects.

Part I of the Library of a Western Collector consists largely of first editions of English novelists and 19th Century poets. Many of the books, due to the small editions in which they were printed are now extremely scarce. Kipling is represented by a number of the first and very rare Allahabad editions that brought him first to public attention. A copy of the suppressed edition of Stevenson's "The Misadventures of John Nicholson," New York (1887) is included. Collectors of Cruikshankiana will find a large number of volumes noteworthy primarily for their illustrations by Cruikshank. This library will be placed on exhibition on December 22nd and will be sold the afternoon and evening of January 2nd.

The Historical Library of the late Wm. Holland Samson, consists chiefly of works relating to the early history of Western New York, the Lake George Region, and the French & Indian Wars. Mr. Samson, a well-known historian and journalist, was for many years vice-president of the Anderson Galleries. The collection will be placed on exhibition on Dec. 22, and will be sold the afternoon and evening of Jan. 3.

The Library of the late Mr. J. B. Learmont, of Montreal, Part III, is devoted almost entirely to Canadian history. Of primary interest are the items relating to Gen. Wolfe. Two volumes in the collection were presented by him to friends and bear in his autograph the friendly messages that accompanied the gifts. Another volume consists of 35 pieces mounted and bound together including original letters in reference to General Wolfe, written by Wm. Pitt, Lord Fitzmaurice, Admiral Warde, the Earl of Shelburne and other prominent men.

Part IV of the Learmont Library consists of autographs and autographic materials relating to Canadian history. Many of the crowned heads of Europe and the foremost men of their day as well as other prominent men and women are included. Both collections will be placed on exhibition today. The books will be sold Jan. 7 and 8, the autographs on Jan. 9, 10 and 11.

On Dec. 26 three Chinese collections will be placed on view, marking the first public use of several of the exhibition halls in the new home of the Anderson Galleries.

## PARIS LETTER

Paris, Dec. 12, 1917

The important sale of the art collection left by the Princess of Faucigny-Lucinge recently occupied the principal attention of amateurs and dealers for an entire week. Among the pictures offered was a series of historical portraits of the XVI, XVII and XVIII centuries, of which those of La Fontaine, by Largillière and the Duc de Choiseul, by Van Loo, were especially noteworthy. There were also two characteristic marines by Bonington and Simon de Vlieger, besides watercolors, pastels and drawings. The most important part of the collection, however, consisted of antique furnishings, among which were some beautiful specimens of the Louis XVI epoch. The sale was in charge of Maitre Dubourg and Maitre André Couturier.

## Significant Prices

In the recent sale of the Raul Pugno collection, under the direction of Maitre Dubourg, the only considerable prices were the following: Engraved portrait of Paul Verlaine, by Eugène Carrière, \$230, and a painting, "Le Donneur d' Eau Bénite à Notre-Dame," attributed to Daumier, \$210. Maitre Mauger presided at an interesting sale in which figured a quantity of curious and rare porcelain and faience. An antique Delft flower-vase, decorated in colors brought \$240; a Rhodes plate, \$170, and a Faenza druggist's vase, \$200. For a bronze group, with green patina, by Barye, "Theseus Killing the Minotaur," \$635 was paid; for two fragments of Flemish tapestry of the XVIII century, with a vernal design, flowers and fruits, \$2,200; for another similar tapestry, of the same origin and epoch, \$2,020.

There is every indication, not only that art prices are to keep up to their former level, but that the tendency is to advance. The newly enriched war contractors are partly responsible for this. I think it worth while to cite the following prices in support of my statement: Ziem, "Mediterranean Squadron at Villefranche Anchorage," \$850; Carpeaux, "The Violiniste" (terra-cotta bust), \$660; Boudin, "Port of Camaret," \$1,490; Corot, "Village at the Foot of the Hill," \$1,200; "View of Sainte-Catherine-Anas," \$1,540; Henner, "Nymphs at Play," \$5,570; Thaulow, "Pont at Quimperlé," \$1,330; a hollow Deruta plate, \$2,420.

## Famous Maquette Exhibited.

The death of Rodin has reawakened something of the old discussion which raged about his work at the moment when the maquette for his statue of Balzac was rejected by the society of French authors (Société des Gens de Lettres). Now, however, there are few to denounce in intemperate terms a noble art which they were then incapable of understanding. The maquette has in the last few days been placed with other examples of Rodin in a gallery in the Rue La Boétie, and the public are flocking thither in great numbers. Their silent tribute is one of the most significant commentaries upon the real value of what he accomplished in his lifetime.

An exhibition of French art will be held in Madrid in the spring, at the same time as one of Spanish art in Paris. The organization of these exhibitions is due to the energy of the Duke of Alba and Pícen, the academicians, Blay, the sculptor and the French director of the Fine Arts. Great encouragement and satisfaction have come to French artists and the French public from the success of recent exhibitions abroad. The one at Zurich in the autumn exceeded all expectations. Every nuance of modern French art seems to have been represented at it. Equal attention was attracted to the exhibition at Winterthur, in Switzerland.

## The Pavillon de Flore

The old struggle between the under-ministry of the fine arts and the ministry of finance with regard to the disposition to be made of a what remains of the old Tuileries palace has been renewed. The ministry of finance occupies nearly all that portion of the "New Louvre" which borders the Rue de Rivoli. I walked through the whole length of it recently, a distance of something like an eighth of a mile. The interior is divided by wooden partitions and stacked full of red-taped documents in pasteboard filing boxes. A fire would inevitably make a great riot there, and it is difficult to see how, once under way, it could be prevented from spreading to the Louvre proper and its priceless treasures. A few years before the war the ministry of the colonies was induced to vacate the Pavillon de Flore, certain parts of which contain collections of exceeding value. There was much satisfaction among the public. But now the finance ministry is trying to get possession of the whole of this pavillon and two vast rooms in the Louvre as well. The fine arts authorities are making an eloquent resistance, but it must be owned that the chances of victory are probably with the finance ministry. Perhaps it would be otherwise if we were not at war.

B. D.



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A collection of old white glazes in Euro-  
pean and Oriental productions and antique  
single color Chinese porcelains will be  
placed on view Thursday next, Dec 27, at  
the American Art Galleries, prior to sale,  
Jan. 3, 4 and 5.

The sale will be by direction of Mr.  
Thomas B. Clarke.

M. J. Burns, the well-known marine  
painter and illustrator, whose work is so  
familiar to readers of "Harper's Magazine,"  
and who spent some twenty years abroad  
prior to the outbreak of the war, and knows  
better than any other living American, the  
"Seven Seas" has recently returned from  
a long stay in Alaska, where he painted a  
number of watercolors. He plans to hold  
an exhibition at one of the leading galleries  
during the winter.

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**ARTISTS' EXHIBITION CALENDAR**

AMERICAN WATERCOLOR SOCIETY, National  
Arts Club, 119 E. 19 St., N. Y.—Feb. 6-Mar. 7;  
exhibits received Feb. 2, 1918.

ARCHITECTURAL LEAGUE OF N. Y.—Thirty-  
third annual exhib'n.—Fine Arts Galleries, 215 W.  
57 St.—Opens Feb. 2, 1918. Entries to Jan. 2.  
Exhibits received Jan. 16-17, 1918.

BROOKLYN SOCIETY OF ARTISTS, Pouch  
Gallery, Clinton Ave., Brooklyn. First Annual Ex-  
hibition, Jan. 16-26, 1918; exhibits received Jan.  
12, 1918.

NATIONAL ACADEMY OF DESIGN, ninety-third  
annual exhibition, Fine Arts Galleries, 215 W.  
57 St., N. Y.—Mar. 15-Apr. 21, 1918; exhibits  
received Feb. 27 and 28, 1918.

PENNSYLVANIA ACADEMY, Broad and Cherry  
Sts., Phila., Pa.—One hundred and thirteenth an-  
nual exhibition of oils and sculptures, Feb. 2-Mar.  
24, 1918; exhibits received at Budworth's (N. Y.)  
prior to Jan. 10, 1918; exhibits received at the  
Pa. Academy prior to Jan. 14, 1918.

**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS**

Fine Arts Galleries, 215 W. 57 St.—Twelfth annual  
winter exhib'n of the National Academy of De-  
sign, to Jan. 14.

Arlington Galleries, 274 Madison Ave.—Paintings by  
Rosamond Coney and Alice Hirsh, Jan. 2-15.

Art Alliance of America, 10 E. 47 St.—Original  
designs for magazine covers, calendars and greet-  
ing cards, to Dec. 31.

Babcock Gallery, 19 E. 49 St.—Annual exhibition of  
cabinet paintings, to Jan. 5.

Bonaventure Galleries, 601 Fifth Ave.—Rare XVIII  
century porcelains; fine examples of Sevres and  
Dresden.

Bourgeois Galleries, 668 Fifth Ave.—A series of draw-  
ings by Rodin, dating from 1900.

Brooklyn Museum, Eastern Parkway, Brooklyn—  
Second annual exhib'n of the Brooklyn Society of  
Etchers, to Dec. 26.

Canessa Galleries, 1 W. 60 St.—Sculpture and furni-  
ture of Renaissance period.

Catherine-Lorillard-Wolfe Art Club, 802 Broadway—  
Paintings by Nellie Ozanne, Ellen Ravenscroft,  
and Alta West Salisbury, to Dec. 31.

Daniel Gallery, 2 W. 47 St.—Paintings, ceramics  
and wood carvings by Thomas Benton; watercolors  
by modern artists, to Dec. 27.

Dudensing Gallery, 45 W. 44 St.—Watercolors by  
Ritschel, Signorini and others.

Ehrich Galleries, 707 Fifth Ave.—Cartoons by Louis  
Raemakers, through Dec. 31.

Ferargil Gallery, 24 E. 49 St.—Small paintings and  
wood engravings by well known artists, to Jan. 1.

Folsom Galleries, 396 Fifth Ave.—Works by Ben  
Foster, Gardner Symons and Jonas Lie, to Jan. 12.

The Gamut Club, 69 W. 46 St.—Sepia portraits and  
pastels by Glenn Cooper Henshaw.

The Grolier Club, 47 E. 60 St.—Books and minia-  
tures from Persia and the Levant, to Jan. 13.

John Levy Galleries, 14 E. 46 St.—American and  
foreign modern paintings.

Kennedy—Etchings by Frank Benson, through Dec.  
The Little Gallery, 15 E. 40 St.—Handwrought jew-  
elry by master craftsmen, to Dec. 26.

Macbeth Gallery, 450 Fifth Ave.—Small pictures by  
Frederick Frieske and Nancy Ferguson; pastels  
by Lillian Crittenden, to Dec. 31.

MacDowell Club, 108 W. 55 St.—Group exhib'n of  
10 American painters, to Dec. 30.

Metropolitan Museum, Central Park at 82 St. E.—  
Open daily from 10 A. M. to 5 P. M., Saturdays  
until 10 P. M., Sundays 1 P. M. to 5 P. M. Ad-  
mission Mondays and Fridays, 25c., free other  
days.

Milch Galleries, 108 W. 57 St.—Painter-Gravers of  
America, to Dec. 31.

Modern Gallery, 500 Fifth Ave.—Drawings, etch-  
ings, lithographs and woodcuts by European and  
American "modernists," to Jan. 6.

Montross Galleries, 550 Fifth Ave.—Watercolors by  
American artists, to Dec. 31.

Montclair Art Museum, Montclair, N. J.—Contem-  
porary American paintings, to Jan. 7.

Museum of Natural History, 77 St. & Central Pk. W.  
—Modern designs in textiles and ceramics, inspired  
by primitive arts of America, to Dec. 31.

National Arts Club, 15 Gramercy Park—Twelfth an-  
nual exhib'n of the National Society of Craftsman,  
through Dec. 31.

New York Public Library—Print Gallery (Room 321)  
Etchings by Rembrandt, lent by Mr. J. Pierpont  
Morgan.

Stuart Gallery (Room 316)—Pennell's "war work"  
lithographs, Etchings, drawings, etc., by Rodin.  
Drawings by J. Carroll Beckwith.

Room 112—Engravings after paintings of the  
"Hudson River School."

Books containing fine reproductions of drawings  
by masters of the art are placed on view in the  
Stuart Gallery for the benefit of art students.

Parish Watson Galleries, 360 Fifth Ave.—Old Ori-  
ental porcelains and potteries from noted Oriental  
collections.

Persian Antique Gallery, 539 Madison Ave.—R. Khan  
Monif collection of Persian miniatures and falence,  
to Jan. 13.

Ritz-Carlton Hotel—Allies of Sculpture exhib'n for  
charity.

Satinover Galleries, 19 E. 9 St.—Old Masters.

Jacques Seligmann Galleries, 705 Fifth Ave.—Sculp-  
ture by Andrew O'Connor, under the auspices of  
Whitney Studio, for Edith Wharton's War Re-  
lief Work, to Jan. 15.

Scott & Fowles, 590 Fifth Ave.—Watercolors by K.  
Nielsen, to Dec. 31.

School of Applied Design for Women, 30 St. and  
Lexington Ave.—Works by Emile Albert Gruppe,  
to Dec. 24.

Touchstone Galleries, 118 E. 30 St.—A Christmas  
gift bazaar, to Dec. 29, inclusive.

Sheridan Square Gallery, 133 Washington Pl.—Oils  
and black and white sketches by Alexander Brook,  
to Jan. 1.

The Flambeau Weavers, 7 E. 39 St.—Special Christ-  
mas exhib'n of textiles, pottery and modern art  
objects, through Dec.

Whitney-Richards Gallery, Holland House, Fifth  
Ave. at 30 St.—Antique jewelry and textiles from  
a London collection, to Dec. 30.

Whitney Studio, 8 W. 8 St.—Landscapes by several  
artists, through Jan. 2.

Women's University Club, 106 E. 52 St.—Em-  
broideries by Constance Armfield, paintings of  
stage costumes by Max Armfield, to Jan. 9.

**ART AND BOOK SALES**  
(Continued from page 5)**Volpi Art Sale**

The sale of the Volpi collection of early  
Italian art opened at the American Art  
Galleries, Monday aft., when the first ses-  
sion netted a total of \$8,680.

For a XVI century Siennese colored terra-  
cotta bust of St. John the Baptist, Mrs.  
Robert Glendening paid \$420, the top price  
of the day.

Other sales of interest with objects, names  
of buyers and prices obtained follow:

No. 66—Pair of XV century Florentine wrought-  
iron torches, with collars, supported by pointed  
leaves. Miss R. H. Lorenz, agent, \$400.

No. 84—Pair of XVII century Florentine satin  
cushions embroidered in gold thread with the coat-of-  
arms of the Gondi family in the center. Vitall Ben-  
guiat, \$400.

No. 68—Pair of XV century Florentine wrought-  
iron torches decorated with collars of strap wrought-  
iron voluted scrollings. Joseph Larocque, \$320.

No. 67—XV century Florentine copper basin with  
wrought-iron stand. Leonard M. Thomas, \$230.

No. 80—Set of four XVII century Italian velvet  
cushions, rectangular shape, with borders of gold  
and silver braid and tassels. Vitall Benquiat, \$340.

No. 51—Pair of XV century Umbrian painted wood  
carvings, representing figures of kneeling angels, with  
filleted hair, tunics, loose robes, bare feet and out-  
stretched wings. Mrs. Robert Glendening, \$220.

No. 46—XVI century Florentine gilded bronze bust  
of the Madonna. O. Bernet, agent, \$200.

No. 91—XVI century Florentine embroidered linen  
tablecover. Mr. Andrews, \$200.

No. 73—XVI century Venetian small casket, covered  
with Italian petit-point embroidery. O. Bernet, agent,  
\$170.

No. 147—Pair of XVI century Italian embroidered  
velvet chasuble hoods, spade shaped, with shield-shaped  
escutcheons. O. Bernet, agent, \$210.

No. 150—Pair of XVIII century escutcheons.  
Olivetti, \$210.

Lots 166 and 167 in the catalog, specimens of early  
mathematical and horological instruments, were not  
offered at the sale, as Mr. Kirby stated that this  
portion of the collection had not arrived here from  
Italy.

The second session of the sale, Dec. 18,  
yielded a total of \$59,235. The top price of  
the afternoon, \$4,000, was paid by Miss R.  
H. Lorenz, agent, for No. 230, a XVI cen-  
tury rectangular Italian velvet table cover,  
of blue velvet embroidered in gold, bord-  
ered with gold galloon. For No. 255,  
a XVII century Italian large rectangular  
velvet table cover, with border of wide gold  
galloon W. W. Seaman, agent, paid \$3,400.

Other sales with objects, names of buyers  
and prices obtained follow:

No. 241—Pair of XVII century Venetian velvet  
portieres. Vitall Benquiat, \$1,480.

No. 263—XVII century Italian velvet cover, bord-  
ered with gold galloon, and lined with red silk.  
Mr. Andrews, \$1,000.

No. 264—XVII century Italian velvet cover, simi-  
lar to preceding. Mr. Andrews, \$1,000.

No. 254—XVII century Italian large portiere, of  
crimson velvet with wide gold galloon. S. Firintini,  
\$750.

No. 341—XVI century rectangular Tuscan walnut  
table and plain top. L. Orselli, \$825.

No. 269—Six lengths of XVII century Italian silk  
demask, with bold design of flowers and acanthus-leaf  
scrolls. O. Bernet, agent, \$1,860.

No. 270—Six lengths of XVIII century Italian  
silk demask, with designs of scrolls and leaves and  
coat-of-arms of Borghese family. Vitall Benquiat,  
\$1,320.

No. 231—Pair of XVI century Italian velvet  
cushions, with border of scrolls, flowers and leaves,  
embroidered in gold. Mrs. W. Guggenheim, \$650.

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2 PLACE VENDOME - - PARIS  
38 KASR-EL-NIL - - CAIRO

No. 232—Pair of XVI century Italian velvet  
cushions, similar to preceding. O. Bernet, agent, \$750.  
No. 218—XVII century Florentine silk panel, em-  
broided in gold and silver, with pattern of scrolls,  
flowers and leaves. Mrs. H. L. Topping, \$500.  
No. 251—XVIII century Italian velvet tablecover,  
with border of gold galloon. O. Bernet, agent, \$510.  
No. 250—XVIII century Venetian Brocatelle table-  
cover, of blue silk. Mrs. A. H. Smith, \$400.  
No. 256—XVII century Italian velvet tablecover,  
with sunken patterning of stars and scrolls. Preston  
Satterwhite, \$425.  
No. 233—XVII century Italian velvet rectangular  
portiere. C. T. Crocker, \$300.  
No. 172—XVII century Italian cover, of yellow  
velvet with a border of gold lace. Mrs. A. Kingsley  
Porter, \$320.  
No. 182—XVII century Italian velvet chasuble,  
spade-shaped. Leonard M. Thomas, \$200.  
No. 257—XVII century Italian velvet tablecover,  
Mrs. Jean St. Cyr, \$400.

At the third and concluding session of the  
sale, which took place Wednesday, a total  
of \$110,335 was realized, making a grand  
total of \$178,250.

(Continued on page 7)



## DURAND-RUEL

New York - 12 East 57th Street  
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## Macbeth Gallery

### Small Paintings

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Nancy Ferguson

### Pastels

by Lilian Crittenden

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Agent for the sale of important works of art

### Volpi Art Sale

(Continued from page 6)

The highest price of the afternoon, \$7,400, was paid by Miss R. H. Lorenz, agent, for No. 503, a XVI century Umbrian carved walnut cassone, from the Palace of the Marchese Marignoli of Rome.

#### Other sales follow:

No. 455—XVII century Flemish tapestry, the subject representing "Europa Landing in America." Height, 11 feet, 6 inches; width, 15 feet. Otto Bernet, agent, \$5,100.  
No. 453—XVI century Flemish tapestry, a landscape subject. Height, 11 feet, 2 inches; width, 10 feet, 10 inches. Vitall Benguiat, \$5,000.  
No. 454—XVII century Gobelins tapestry, subject "The Gardeners." Height, 10 feet, 10 inches; width, 15 feet, 1 inch. Otto Bernet, agent, \$5,000.  
No. 425—Pair of XVI century Italian walnut armchairs. W. W. Seaman, agent, \$3,300.  
No. 452—XVII century Italian tapestry, one of the series of "Les Jeux d'Enfants." Height, 10 feet, 3 inches; width, 9 feet, 1 inch. M. L. Jellinek, \$3,100.  
No. 508—XVI century Umbrian carved walnut cassone. Otto Bernet, agent, \$3,000.  
No. 451—XVI century Flemish tapestry, representing a wooded landscape. Height, 10 feet, 7 inches; width, 6 feet, 6 inches. Vitall Benguiat, \$2,900.  
No. 450—XVI century Italian tapestry, the center of a "Verdure" character. Height, 9 feet, 6 inches; width, 6 feet, 6 inches. Mrs. A. Nathan, \$2,500.  
No. 498—XVI century Umbrian walnut table, octagonal shape. Miss R. H. Lorenz, agent, \$2,400.  
No. 449—XV century Flemish Verdure tapestry. Height, 8 feet, 11 inches; width, 7 feet, 6 inches. Vitall Benguiat, \$2,000.  
No. 518—XV century Venetian walnut table. T. E. Gillespie, \$1,525.  
No. 448—XVI century tapestry panel of Florentine design and Flemish weave. Height, 4 feet, 3 inches; width, 4 feet, 7 inches. Vitall Benguiat, \$1,650.  
No. 440—"The Surgeon," a painting by Adriaen Brouwer. (Dutch, 1605-1638.) Otto Bernet, agent, \$1,300.  
No. 424—XVI century Italian walnut armchair. W. W. Seaman, agent, \$1,550.  
No. 427—XV century colored terra-cotta bas-relief by Benedetto da Maiano, representing the Virgin, Christ Child and St. John the Baptist. A. Kingsley Porter, \$1,000.  
No. 433—XV century Burgundian carved, gilded and colored wood "Pieta." J. Dalisse, \$1,200.  
The six portrait groups by Pietro Longhi, known as "Conversation Pieces" and "Scenes of Venetian Life," were sold as one lot for \$3,120 to E. Segre.  
Enrico Caruso secured a number of antiques, including No. 421, a XVI century Italian walnut Dantesca chair, for which he paid \$625.

### Sale of S. Arlent-Edwards' Prints

A collection of mezzotints, engraved and printed by S. Arlent-Edwards, from the Max Rosenberg collection was sold at the Anderson Galleries Monday eve., when 134 items brought a total of \$8,209.  
There was spirited bidding for No. 34, "Madonna," after Botticelli, one of the rarest of the Edwards' prints, which went to M. Knoedler for \$320.  
No. 36—"Madonna," after Fra Filippo Lippi, part of the "Virgin Adoring the Child" in the National Gallery went to George D. Smith for \$320.

No. 15—"The Pink Boy" (Master Nicholls) after Thomas Gainsborough, original painting in the Rothschild collection, brought \$235 from E. Keene.  
No. 28—"Madame Louise de France" (daughter of Louis XV), after Jean Marc Nattier, was sold to M. Knoedler for \$225.

### Sale of Khayat Glass Antiques

The first session of the sale of ancient Greek and Roman glass, Persian pottery, Egyptian necklaces and other antiquities collected by Azeez Khayat, took place at the Fifth Ave. Auction Rooms Dec. 14. For the 214 items sold a total of \$5,093 was realized.

A Rhodian plate, No. 162, from the Thomas B. Clarke collection, was sold to Mr. Healey for \$300, the highest price of the session.

Professor Sinkovitch paid \$45 for No. 52, an early Etruscan bronze mirror, from the Austin collection.

No. 66—An alabaster Venus of the Renaissance period, copied from the Greek work, was purchased by J. C. Green for \$130.

The second and final session took place Dec. 5, when a total of \$9,892.50 was realized, making a grand total for the sale of \$14,986. For a Rhages vase of the XIII century A. G. Thomas paid \$325, the top figure of the sale.

### Sale of Sheffield Plate

Examples of rare old English silver and old Sheffield plate were sold at the Anderson Galleries, Monday aft.

There were 198 items dispersed, for which a total of \$6,574 was realized.

A silver centerpiece, No. 119, made in London, 1798, by William Eley and William Fearn, weight 131 ounces, was purchased by B. Crawford for \$338, the highest price.

No. 124, a silver gilt cup, made in London, 1860, by John S. Hunt; height, 24 inches; weight, 181½ ounces, brought \$285 from J. B. Wilson.

No. 50, two George III silver vegetable dishes, made in London, 1815, by S. Hennell and J. Thompson; weight, 200 ounces. Sold to E. Berney for \$240.  
No. 118, George III silver epergne, made in Birmingham, 1803, by Matthew Boulton, weight, 65 ounces, went to B. Crawford for \$217.50.

### Furst Library Sale

The first session of the sale of first editions, specimens of early printing, Americana and other interesting material from the library of Arnold Furst and other consignors took place at the Anderson Galleries, Dec. 18.

The 318 items dispersed brought a total of \$1,707.

No. 229—Complete unpublished series of nine original watercolor drawings by Randolph Caldecott was purchased by the Iowa State Library for \$50.

No. 102—"The Works of George Meredith," Westminster, 1896-98, thirty-one volumes, went to F. W. Morris for \$41.

At the second and concluding session a total of \$2,013 was realized, making a grand total of \$3,720.

No. 604—"The Works of Voltaire" (Louis XIV edition) printed in New York; no date, in 42 volumes, was sold to F. Parker for \$75.

No. 518—"Paul and Virginia," by J. H. Bernardin de Saint-Pierre (Paris, 1838) went to George D. Smith for \$75.

### The Charles J. Groves Sale

(Concluded from last week)

First editions of eminent authors, and other rarities in the library of Charles J. Groves of Boston, were dispersed at the second and final session of the sale, Dec. 13, at the Anderson Galleries, Park Ave. and Fifty-ninth St.

The 243 items offered brought a total of \$21,084.25, making a grand total for the sale of \$38,197.25.

For No. 248—"Complete set of the publications of the Iconophile Society of New York," comprising books and prints, was purchased by G. Wells, for \$1,850, the top figure of the final session.

George D. Smith was the successful bidder for No. 376—"The Pricke of Conscience," by Richard Rollo (in manuscript), (1380-1420), which he secured for \$1,200, the second highest figure of the sale.

Other sales of interest were as follows:  
No. 264—"Unique Paul Jones Letter," signed twice, and addressed to the Danish Minister at Copenhagen, Count Bernstorff. George D. Smith, \$925.

No. 232—"Complete set of the works of Lafcadio Hearn," all first editions, including manuscript, and several important books from his library, and biographies. G. Wells, \$825.

No. 265—"Every Man in His Humor," by Ben Jonson. (J. O. Halliwell's copy.) The excessively rare first edition. (London, 1601.) George D. Smith, \$660.

No. 394—"Mr. William Shakespeare's Comedies, Histories and Tragedies." The second folio edition. (London, 1632.) George D. Smith, \$580.

No. 459—First editions of the works of Oscar Wilde; 39 volumes, including "Waifs and Strays," a magazine containing two poems by the author. G. Wells, \$450.

No. 266—"The Alchemist," by Ben Jonson. First edition and exceedingly rare. Dedicated to Lady Mary Wroth (1612). George D. Smith, \$410.

No. 348—"Fine Early Penn Commission." (Given by William Penn to John Brock.) Philadelphia (1683). First appointment of a high sheriff of Bucks Co. under Penn. F. W. Morris, \$305.

### Final of Americana Sale

(Concluded from last week)

The sale of Americana was concluded at the American Art Galleries, Dec. 13. The day's total was \$2,829 and the grand total \$5,677.25. C. F. Heartman paid \$62.50 for catalog No. 1076, David Avery's "Narrative of the Difficulties Between the Minister and People of Bennington, Vt., 1783. Catalog No. 1216, Robert B. McAfee's "History of the War of 1812." Lexington, Ky., was bought on order for \$40.

## WITH THE ARTISTS

### Pa. Academy Juries

The Jury of Selection and the Hanging Committee for the coming 113th annual exhibition of the Pa. Academy, to open Feb. 3 next, will be as follows:

PAINTING—W. L. Lathrop, chairman, Arthur B. Carles, John R. Conner, Joseph De Camp, William J. Edmondson, Robert Henri, Paul King, DeWitt M. Lockman, J. Francis Murphy, Carl J. Nodell and Robert Spencer.

SCULPTURE—Clyde C. Bathurst, Solon H. Borglum and Adolph A. Weinman.

HANGING COMMITTEE—W. L. Lathrop, Arthur B. Carles, Paul King, Adolph A. Weinman and the president, ex-officio.

ACADEMY COMMITTEE ON EXHIBITION—Clement B. Newbald, chairman.

### Art Alliance Exhibit

Original designs, suitable for reproduction as magazine covers, calendars and gift cards, form the Christmastide exhibit at the Art Alliance Galleries, 10 E. 47 St., where they will be on view to Dec. 31. Many of the designs have real artistic value and a pleasing originality that cannot fail to recommend them to the seeker for the unusual and individual in these lines.

### Catherine-Lorillard-Wolfe Art Club

A small but interesting display of the work of three artists forms the December exhibition at the Catherine-Lorillard-Wolfe Art Club, 802 Broadway. Nellie Ozanne, Ellen Ravenscroft and Alta West Salisbury are each well represented by a series of small canvases. Good color, individuality and clever technique are agreeable features of this unpretentious little show.

The exhibition of the work of Arthur B. Davies, to be held through January at the Macbeth Galleries, will be retrospective and represent his activities for the last twenty years and a little over.

All the exhibits will be lent for the occasion, and the entire proceeds, derived from admissions, the sale of catalogs, etc., will be devoted to helping those men, belonging to the Allied forces, who have been blinded in battle. The catalog will be the finest ever brought out in N. Y. in connection with a "one-man" exhibition.

Colin Campbell Cooper has completed an unusually interesting N. Y. street scene at his Gainsborough studio. The subject depicts Broadway during one of the early military parades, with brilliant decorations and gay colors. Also he has painted the "Palace Gate" of the "Pink City" of Jaipur, India, in which he has introduced a number of figures in native costume. Emma Lambert Cooper is at work on several French subjects from sketches she made in various interesting parts of France before the war.

American sculptors who have "joined the colors" will open an exhibition of their work Jan. 7 in the sculpture gallery of the Gorham Company, Fifth Ave. and 36 St. Ten sculptors will exhibit, including Captains Robert Aitken and Charles Cary Rumsey, Lieuts. Sherry E. Fry, Nathan D. Potter and Karl Illida.

Martha W. Baxter, who spent the summer at Asheville, N. C., and at her studio at Lenox, is settled for the winter in her Sherwood studio, where she has painted portraits in oil and miniatures. Among her most recent works are the Misses Jennie and Theodora Lilli and the infant son of Mrs. Lockwood Perry.

Arthur T. Hill showed through last week in St. Mark's Hall, the Parish building adjoining old St. Mark's church at Second Ave. and 10th St., some 16 examples of his good landscape art, for the most part beach and coast scenes and upland views, painted last summer in and around his summer home at Easthampton, L. I.

William B. Van Ingen is perfecting himself in languages in order to go to France as an interpreter.

August Franzen, of the Gainsborough Studios, 222 Central Park South, has recently returned from a month's stay in Phila. While there, he was busy with several portrait commissions, and is now engaged on a handsome full-length portrait of a young woman. He recently painted the portrait of Mr. Julius Rosenwald, of Chicago.

An exhibition of the latest sculpture of Clio Bracken, designed for the country estate of Mrs. Oakleigh Thorne at Santa Barbara, Cal., will be held at Mrs. Bracken's studio, No. 146 West 4th St., this Saturday and tomorrow afternoon from 2 to 6 o'clock.

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### Miss Taylor to Wed Artist

Mrs. Edward I. Frost of 863 Park Ave., has announced the engagement of her daughter, Miss Dorothy Keene Taylor, to Valentino Molina, an artist, who has lived for several years at Lennoxville, in the Province of Quebec, Canada.

Mr. Molina was born in this country and is of Spanish descent. He has spent much of his time abroad, living in London and Paris for about fifteen years. His paintings have been exhibited in Boston, and not long ago he made a red chalk drawing of Princess Patricia. His fiancée is also interested in art.

### SEATTLE

Yasushi Tanaka, the Japanese artist, who recently married Miss Louise Cann, daughter of Judge Cann of this city, held an unusually interesting exhibit in the Seattle Fine Arts Gallery, the first "one-man" show the new exhibition rooms have had. The work shown ranged from ultra-modern rhythmic interpretations of space and movement to realistic life studies. Mr. Tanaka is now showing, with the Northwest artists in the same gallery, large figure painting entitled, "The North Light." He has been in Seattle thirteen years, has held many exhibitions here, and on the occasion of each exhibit has had to fight a battle on behalf of freedom for the study of art and the true and sincere expression of that study. Each time he has triumphed against narrow-mindedness and won friends. It may be said truthfully that he has educated the Seattle public.

One of his best paintings, the portrait of an American soldier, Mr. Edward C. Braden, is in the possession of the Red Cross Society of Seattle and hangs in its executive room.



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